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Bulletin

For July, Nineteen Hundred and Fifteen

CONTENTS

PAGE

Mosaic and Millefiori Glass. By Edwin A. Barber 31

Some Recent Accessions. 40

A Gilded Wooden Statue
Two Pieces of Old English Silver
A Remarkable Doll
Point d'Alençon Lace
By Mrs. Cornelius Stevenson

Notes 47

General Information 47

BULLETIN
OF
THE PENNSYLVANIA MUSEUM

JULY, 1915 THIRTEENTH YEAR Number 51

MOSAIC AND MILLEFIORI GLASS

A loan collection of millefiori and flowered glass paperweights, on exhibition in the Museum, has attracted much attention because they recall to the majority of visitors similar ornaments, which they can remember having seen in their own homes. This exhibit not only consists of examples of finished variegated glass objects, such as paperweights, cologne bottles, mirror knobs and marbles, but illustrates the processes of manufacture which are a revival of an old Roman art.

Millefiori glass derives its name from its resemblance to a bouquet or cluster of brightly colored blossoms, the meaning of the word being "a thousand flowers." It is formed by arranging side by side and fusing together small glass rods, or filigree canes, of different designs and colors, and from the mass cutting thin transverse or diagonal slices or sheets which may be bent into the forms of saucers, bowls and other objects, or used in the manner of inserts or tiles for covering walls.

Mosaic glass is the highest development of millefiori glass and was carried to considerable perfection by the ancient Egyptians, and later by the Romans. Winckelmann, in "The History of Ancient Art" (Translated by G. Henry Lodge, M.D., Boston, Osgood & Co., 1872, Vol. I, p. 220), describes some remarkable examples of this character:

"In the composite variegated kind of glass, two small pieces which came to light in Rome a few years ago (1765) display a skill that is truly amazing; neither of them is quite an inch long, or a third of an inch broad. One of them exhibits on a dark, variegated ground a bird, resembling a duck, of different and very lively colors, but painted more after the Chinese manner. The outline is firm and sharp; the colors are beautiful and pure, and of very brilliant effect, because the artist has introduced, as the places required it, sometimes translucent and sometimes opaque glass. The most delicate pencil of the miniature-painter could not have expressed more accurately the circle of the eyeball, and the visibly overlapping feathers on the breast and wings. The fragment is broken off just back of the commencement of the wings. But this piece excites the greatest astonishment in the spectator when, on looking at the other side of it, he sees the very same bird, without being able to detect

any difference in the minutest particular. Hence, we must conclude that the figure of the bird extends through the whole thickness of the glass.

"The painting had been made by placing threads of glass of different colors in contact with each other, and melting them into union. It is not to be supposed that so much labor would have been expended merely in continuing this image through a thickness so inconsiderable as one-sixth of an inch, when it was equally easy to obtain the same effect in the same time, by means of longer threads, through a thickness of many inches. Hence we may conclude that this fragment was a slice from a thicker piece of glass, through which the picture was carried, and that the image could be multiplied just as often as the thickness of the fragment mentioned was contained in the thickness of the piece from which it was separated.

"The second fragment, which is of about the same size, is prepared in precisely the same way. On it are ornaments in green, yellow, and white, consisting of scrolls, beads, and flowerets, which are represented on a blue ground, and run together so as to form pyramids. The whole is very clear and distinct, and still so infinitely small that even a keen eye finds a difficulty in following the extremely fine ends in which the scrolls terminate; and yet, notwithstanding, all these delicate ornaments are continued uninterrupted, through the entire thickness of the fragment.

"Now, as glass can be drawn out into threads of any length, and of exceeding fineness, and with equal facility, even when many glass tubes are placed together, and then melted, their relative position not being changed in drawing, . . . it is rendered probable that, in such manufactures of glass, larger tubes were reduced, by drawing, to tubes of exceeding fineness."

Referring to these specimens, Sir I. Gardner Wilkinson, in "The Manners and Customs of the Ancient Egyptians" (New York, 1879, Vol. II, p. 145), writes:

"The glass described by Winckelmann is of the later Ptolemaic, or Roman period, and was not made by the Egyptians at an older period. It was produced chiefly at Alexandria, and used for small objects, and similar specimens are not uncommonly found at Rome, which was supplied with glass from Egypt. This kind was made in cylindrical or square rods, the glass being arranged in patterns vertically, and horizontal sections taken which had the pattern on each side."

Keysler, writing in the early part of the eighteenth century, describes a somewhat similar method of reproducing in tinted glass the original paintings on canvas or wood which in some of the Roman churches were rapidly disappearing before the ravages of dampness and age. "The materials used are little pieces of glass, of all the different shades in every tint or color like those of the fine English worsted used in needle-work. The glass is first cast into thin cakes, which are afterwards cut into long pieces of different thickness. Many of the pieces used in the works on roofs and ceilings, which are, consequently, seen only at a great distance, appear to be a finger's breadth; but the finer works consist only of glass pins, if I may call them so, not thicker than a common sewing needle, so that a portrait of four feet square shall take up two millions of such pins or studs. These are so closely joined together,

Mosaic Glass
In the British Museum

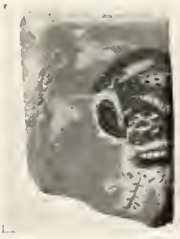
that, after the piece is polished, it can hardly be discerned to be glass, but rather looks like a picture painted with the finest colors. The ground on which these vitreous pieces are inlaid is a paste compounded of calcined marble, fine sand, gum tragacanth, white of eggs, and oil; it is at first so soft that the pieces are easily inserted, and upon any oversight may be taken out again, and the paste new moulded for the admission of other pins; but by degrees it grows as hard as a stone, so that no impression can be made on the work.

"This paste is spread within a wooden frame, which for the larger pieces must not be less than a foot in breadth and thickness. A piece of about eighty square feet, if performed with tolerable care and delicacy, will employ eight artists for two years.

"The pins of the several colors lie ready before the artists in cases, as the letters are laid before the compositors in a printing-house; and such is their accuracy in imitating the finest strokes of the pencil, that the only apparent difference betwixt the original painting and such a copy is, that the latter has a much finer lustre, and the colors are more vivid."

Mr. R. L. Hobson has furnished the writer photographs of several fine examples of ancient Roman mosaic and millefiori glass from the collection in the British Museum (see full-page plate). One of the former represents the figure of a hawk; another the head of a Roman lady, while a larger fragment shows, among other details, such as madrepore or coralline devices, a cluster of flowers and seed pods of the lotus plant. Of millefiori glass two examples reproduced in the same plate are of particular interest as illustrating the condition of the glass-workers' art in the early years of the Christian era. The long, slender piece is decorated with star-like flowers in various colors, while the circular design reveals the source from which the nineteenth century makers of colored paperweights derived their inspiration.

In Egypt some of the Alexandrian productions of the Græco-Roman period illustrate the beginning of the art of picture working in stained glass. Two examples in the collection of Mr. Charles L. Freer, of Detroit, Mich., are among the most remarkable of their kind which have come to light. One of these is a bar three and a half inches in length and a little over an inch in height and width, which contains through its entire length parallel threads of colored



Head of Silenus

Sacred Bull of Egypt

Examples of Ancient Egyptian Mosaic Glass
In the Collection of Mr. Charles L. Freer

MADREPORE AND MILLEFIORI GLASS
Ancient Roman
In the Pennsylvania Museum

glass which when cut transversely represent the head of Silenus, or, more properly stated, half of the face, the other half having been broken off and lost. The ground color is deep blue. The face is dark sealing-wax red, while the accurately defined eyeball and teeth are white. Black lines in the mouth, ear and eye serve to accentuate the coloring. The wavy, plaited beard is pale, grayish green, as are also the ivy or grape leaves which spring from the head. Around the ear and in the forehead are millefiori scrolls and rosettes.

The second example, of still earlier date, is Egyptian in design. It consists of a block of glass, almost cubical in form, measuring an inch in width and depth. In the cerulean blue ground the figure of Apis, the sacred bull, stands out distinctly in black and white. The space between the horns is pale grayish green. Beneath the figure is a millefiori ground of floral and foliated ornaments, which are of ochre color on a black field. The broken end at the back shows the identical design, which continues entirely through the piece.

In these specimens we recognize the prototypes of the mosaic and millefiori work which was developed a few centuries later in Italy. While lacking the delicacy of treatment of the later work, they show a breadth and vigor of execution which have not been surpassed in more recent times.

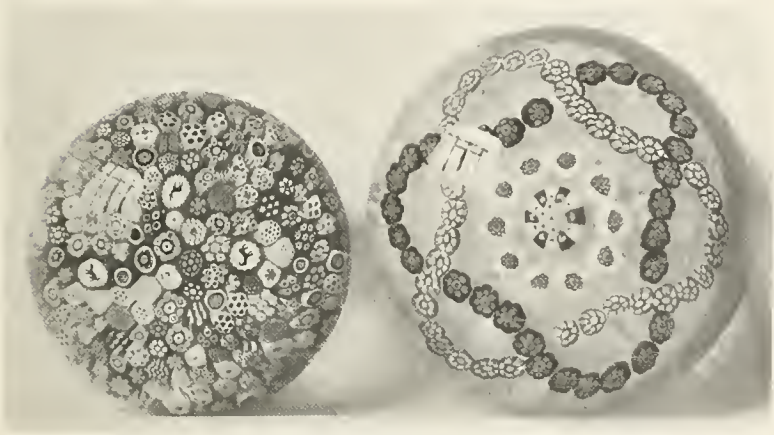
The Venetian or Murano glass-workers revived the ancient Roman art of flowered glass early in the nineteenth century. About the middle of that century, paperweights of this character were extensively produced in Bohemia and Alsace-Lorraine, and about the same time the art was carried to great perfection in France, notably at Baccarat. A few years later, workmen from some of these places found their way to England and the United States and introduced the manufacture in those countries. For a while ornamental paperweights were exceedingly popular, particularly in this country, on account of their bright colorings and pleasing designs. Between 1850 and 1870, a considerable trade in these ornaments was carried on, and in almost every house in the larger cities of the Atlantic states and their vicinities one or more of these objects formed the usual decoration of the writing desk or the corner "whatnot."

A circular medallion with mosaic portrait of Victor Emmanuel, reproduced from a photograph of a specimen in the British Museum, having been executed in colored glass threads by G. B. Franchini, of Venice, between 1848 and 1852, shows the high degree of perfection to which this branch of the art has been brought in Italy in modern times (see plate).

Preparation of the Rods and Processes of Manufacture

The glass rods used in the preparation of modern millefiori glass are usually made in metal moulds of comparatively large size. The interior may be circular or scalloped. Into one of these moulds ropes of colored glass are arranged in the pattern desired, to which, when liberated, two workmen attach iron rods, one at each end of the mass, and draw it out until it is of the requisite slenderness. The design retains its exact proportions through the entire length and is as perfect in a rod of an eighth of an inch diameter as in the original thick cylinder. If an animal is to be represented the mould is cut into

Millefiori Paperweights
Made at Baccarat, France, 1850–1860



Millefiori Paperweights
Baccarat, France
The one at the left is dated 1847

the exact shape and when the glass is released and drawn out each detail of legs, tail, ears and other parts is uniformly reproduced in solid color so that even in the tiniest representation of the figure every part appears to be perfectly formed. Sometimes a cane will be composed of many threads of various colors and designs, each of which has been formed in this manner, arranged around a central rod and welded together. When the rods are finished they are broken into small pieces, or cut into uniform lengths or into thin slices, according to the sort of paperweight or other object to be made.

Into an iron ring, the size of a paperweight, a cushion of molten glass is dropped and while soft the sections of rods are laid on the surface or stuck

in it side by side in a regular pattern, the tops of the rods being pressed into a rounded or convex form. Over all more of the melted glass is poured and the surface rounded into hemispherical shape by means of a concave spatula of moistened wood. The last process consists in polishing the surface of the curved top and the flat base after the ball has been again heated.

Apsley Pellatt, in his "Curiosities of Glass-Making" (London, 1849, p. 110), describes the manner of making glass mosaic work as follows:

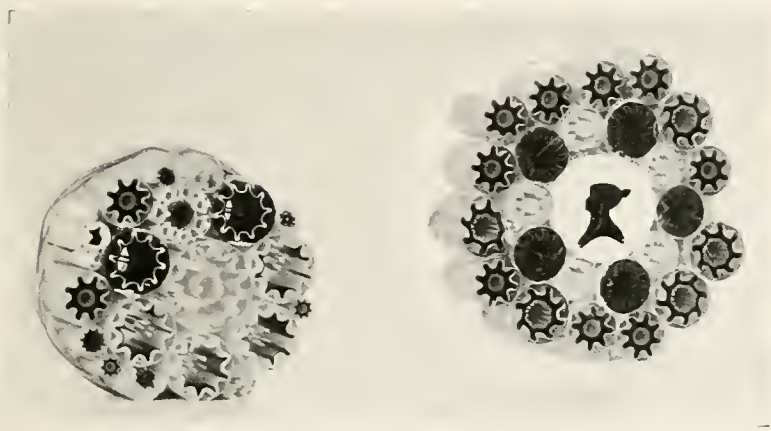
"The Romans, and possibly the Greeks, formed beautiful arabesque and other designs of Mosaic Glass: many of these are of minute and accurate execution, in light colors beautifully harmonized upon a dark ground, formed wholly of threads of glass. They are ranged vertically, side by side, in single threads or masses, agreeably to a prefigured design. When submitted to heat sufficient to fuze the whole, the four sides, at the same time, being pressed together, so as to exclude the air from the interstices of the threads—the result will be a homogeneous thick slab, which, if cut into veneers, at right angles or laterally, will yield a number of slabs or layers of the same uniform design; these, it is supposed, were employed by the ancients in jewellery ornaments. Many specimens may be seen in the British Museum. On this principle were executed the pictures of Mosaic Glass noticed by Winckelmann."

The same writer describes the method employed by the Venetians in millefiori or star work. Sections of glass cut from the ends of tinted filigree canes were arranged in regular or irregular devices in a hollow, double cone of transparent glass. From the top of the curved double case a tube projected, and after the whole was reheated the air was exhausted or sucked out through the open tube by means of a blowing iron. After being rewarmed the case and contents became one homogeneous mass and could be shaped into a tazza, bowl, paperweight or other object.

Millefiori Glass in America

It is not generally known that millefiori glass has been produced in the United States. About the middle of the nineteenth century, millefiori paperweights were brought into this country from St. Louis, Alsace-Lorraine, and from Baccarat, in France, where the finest examples were manufactured. Workmen from these factories found their way to America and some of them, in their spare moments, amused themselves by exercising their skill in this branch of the art and making specimens for themselves and their friends. From them other glass-workers learned the art, and manufacturers in various parts of the country—at East Cambridge and Sandwich, Mass., Pittsburgh and Philadelphia, Pa., and other places—began the production on a limited scale. At first the prepared rods were procured from abroad and glass flowers, ready for use, were brought from Germany, but a little later new designs in filigree canes were made here, and from about 1860 to 1876 a considerable amount of millefiori glass was produced by domestic concerns. Walking canes, bureau and mirror knobs, marbles and cologne bottles with stoppers, were also produced to some extent, many of them equaling in beauty and intricacy of patterns the similar products of the older European factories. At the Cen-

Mirror Knob and Paperweight
From Baccarat, France
Figures of Rabbits in the Former



Cut Sections of Millefiori Rods
Cut and grouped for insertion in Paperweights
Silhouette of Queen Victoria in Center
From the Gillinder Glass Works, Philadelphia

tennial Exhibition, in the latter year, W. T. Gillinder produced at his branch works on the exhibition grounds large numbers of paperweights which found a ready sale as souvenirs of American skill in glassmaking.

Frank Pierre, of the New England Glass Factory, a Frenchman, made paperweights and other fancy articles of colored glass about 1853, as stated by Mr. Andrew Long of East Cambridge, Mass., who worked there at the same time.

Mr. William F. Dorflinger informs the writer that the St. Louis Glass Works, of Alsace-Lorraine, were the first to make paperweights with colored designs, about 1840. About 1867 some of the workmen from those works came to the Dorflinger Glass Works, and much colored glass was produced there during the following two years. Among the objects made were stoppers for cologne bottles, paperweights, seals and other objects. The colored glass was drawn from the pot into cane and from the cane the flowers were made on a lamp and afterwards pressed or worked into the crystal pieces.

D. J. Crowley, connected for many years with the Libbey Glass Company, of Toledo, Ohio, began work at the New England Glass Factory in 1869, and remembers distinctly that millefiori paperweights were made there by a glass-worker whose name was John Hopkins.

Mr. Edward Drummond Libbey, president of the Libbey Glass Company, has stated to the writer that when he was a young man in the employ of the New England Glass Company, in the fifties or sixties, a large business was carried on in the manufacture and sale of glass paperweights until 1874, when the manufacture of this variety of glass was discontinued. Many metal moulds for making the filigree rods were in use, which included multi-colored designs of flowers, stars, scrolls, animals, letters and figures, from which an infinite number of combinations could be obtained.

E. A. B.

SOME RECENT ACCESSIONS

A Gilded Wooden Statue of the Italian Renaissance

By purchase, the Pennsylvania Museum has recently obtained a fine wooden statue of a saint, which is now one of the most attractive features of the exhibit under the dome at Memorial Hall. It was purchased as a St. Francis of Assisi, but while clad in a monk's robe, the fact that the saint carries a missal and that he does not wear the knotted cord, which seems an inseparable insignum of St. Francis and his order, makes the identity of the personage represented doubtful, as there are several saints who are commonly represented holding a book, and this is the only truly characteristic feature of our statue. There is reason to believe that the head was supplied either with a halo or with a mitre, which has disappeared. At least, the sharp edges of the tonsure, where the missing head-piece rested, as well as the relative roughness of the top surface of the head, invite such a conclusion.

The entire figure is covered with gold, with the exception of the head and hands which probably originally were of flesh color but which have darkened with age and probably also with successive painters' attempts at matching the darkening surfaces. The left foot has been restored. A band of conventional ornamental design edges the robe and is repeated around the pedestal. The latter, however, has the appearance of having been touched up, as it is so much clearer than that on the statue.

The statue, including the base, is sixty-six inches in height. The base is ten inches high by twenty-five long and sixteen and a half inches wide.

Courajod says that in the fifteenth century sculpture and painting so jostled each other that often painting was sculpture painted and sculpture was painting sculptured. The coloring of statuary was at its height at about this period, but continued in general use through the early part of the sixteenth century, although in France, Michel Angelo was strongly opposed to it.

In England, it was Christopher Wren's disciples who began whitewashing churches and destroying polychrome effects, and after the sixteenth century these were considered in England in bad taste and vulgar. In Italy or Spain, however, the polychrome statue continued. The general preparation of the wood for coloring or gilding for centuries was the same as that taught in the Libro d'Arte of the fifteenth century. The wood was covered partly or in its entirety—especially in the draperies—with linen prepared with a cement made of boiled shreds of parchment or even from cheese. Over this was applied a layer of fine plaster of fairly thick consistency, well smoothed and made still thicker when required for modeling of details or raised ornaments. The rest was the work of the painter, who often was a great artist.

Gilded Wooden Statue of Saint

Italian Renaissance

Tools were used. Dies in circles, nail-heads, stars and other devices for the draperies and other ornaments. Through these at times some special artist is identified, as for instance, "The Master of the Tulip," whose name is unknown but whose hand is identifiable through this peculiarity of his work.

Time has softened the colors, especially when a work is fully gilt, as it is in the case of the many Flemish, Spanish and Italian figures like the present statue dealt with. For instance, in the St. Stephen's of the South Kensington Museum, the entire figure is thickly gilded on a ground of "bole Armenia," excepting as in the case of our example, the flesh tints and perhaps the linings of draperies, which usually are blue or green.

Often the edgings and orphreys of vestments, where ours has a conventional ornament, were decorated with inscriptions running down their length, or thick pastes in imitation of brocades, while the gilding was diapered in "pointillé."

Francisco Pacheco in his "Arte de la Pintura," 1649, gives long details of techniques for polychroming sculpture, with recipes for colors, varnishes and gilding, and a disquisition on the respective merits of highly polished or matt effects in gold.

In Spain, later, lay figures dressed in real draperies came into use. But even in this degradation of art the great Spanish painters did not scorn to lend their talent to the painting of the face and hands.

In the Pennsylvania Museum's statue the hands are beautifully carved and posed with much artistic delicacy. It is perhaps worthy of note in connection with its identification, that these hands bear no trace of stigmata which usually appear on those of St. Francis—another reason against that attribution of the statue. The wood where exposed bears every sign of age—not only is it worm-eaten, but in exposed places it is punky. Altogether the specimen is one of considerable interest.

Two Valuable Pieces of Old English Silver

The Pennsylvania Museum, through the generosity of Mrs. Charles Morton Smith, has become the possessor of two remarkably fine pieces of English silver dating from the eighteenth century. Mrs. Smith has given them in memory of her late husband, Charles Morton Smith, as the family tradition concerning them is that they descended unto him from his ancestress, Mrs. Thomazine Mickle Fox. One of the pieces is a set of casters—an unusually fine specimen of the well-known style—in perfect condition and stamped with the initials of the makers, I. M. and I. D., London, 1770. Monograms of the original owner, T. M. F., further attest its provenance.

The other, a chocolate pot, is a superb specimen of heavy silver repoussé work of rich design in grapevines and birds, bearing a family crest. It is ten inches high, and was made by Fras. Crump, London, 1764. Not only are the pieces of value as specimens of fine English silversmithery in the eighteenth century, but they possess genealogical interest.

Archibald Mickle, an Irish Quaker, came from Ireland to this country in the seventeenth century. In 1686 he married Sarah Watts and went to live in New York, where he died in 1706. His son, Samuel Mickle, in 1716 married Thomazine Marshall who was a daughter, born in 1692, of James and Rachel Marshall, the first named having come over from York, England, with William Hudson.

CASTER
By I. D. and I. M., London, 1770

SILVER CHOCOLATE POT
By Fras. Crump, London, 1764

Gift of Mrs. Charles Morton Smith

Samuel Mickle is on record as a merchant in good standing. He became a member of common council in 1730 and held the office until his death in 1747. With him there were associated in the seventeen years of his service to the city many men whose names were destined to be looked to by us with respect. Such were Edward Shippen, George House, John Dilwyn, James Bingham, Samuel Powel and Samuel Powel, Jr., John Cadwalader, Andrew Bradford, Anthony Morris, Samuel Carpenter, George Mifflin, George Emlen and others.

His daughter, Thomazine Mickle, who married Joseph Fox, was born in 1748 and died in 1821. It was from her that the silver came into the possession of the late Mr. Charles Morton Smith. Her daughter married George Roberts, whose daughter, Mary Roberts (1784–1824), married John J. Smith. Their son, George Roberts Smith, and his wife, the dignified old lady whom many of the older living generation still remember as Mrs. George Roberts Smith, were the parents of the late Mr. Charles Morton Smith, who married Miss Anna Ingersoll, the donor of the handsome silver pieces; and of Miss Sallie Roberts Smith, whose will was recently published.

With the death of Mr. Smith and of his sister without issue, this branch of the family comes to an end. One cannot too highly commend the spirit in which Mrs. Charles Morton Smith, in presenting these objects to the Pennsylvania Museum, has insured their preservation as a memorial of those who have passed away.

A Remarkable Doll

At the great Fête organized last spring on the Main Line of the Pennsylvania Railroad, under the direction of Mrs. William R. Philler, and her Committee, a very beautiful doll, dressed by Mrs. Megargee Wright to represent "Harriet Lane," who lived at the White House under the presidency of her uncle, President Buchanan, was raffled and won by Mrs. T. Charlton Henry. Mrs. Henry very generously gave it to the Pennsylvania Museum as an interesting addition to the already extensive collection of dolls which is on exhibition and which is mainly the result of the efforts of Miss Mary E. Sinnott.

The doll stands thirty inches high. In every detail it represents the fashion of the period immediately preceding the Civil War.

Magnificent Point D'Alençon, Gift of Mrs. Henry P. Borie

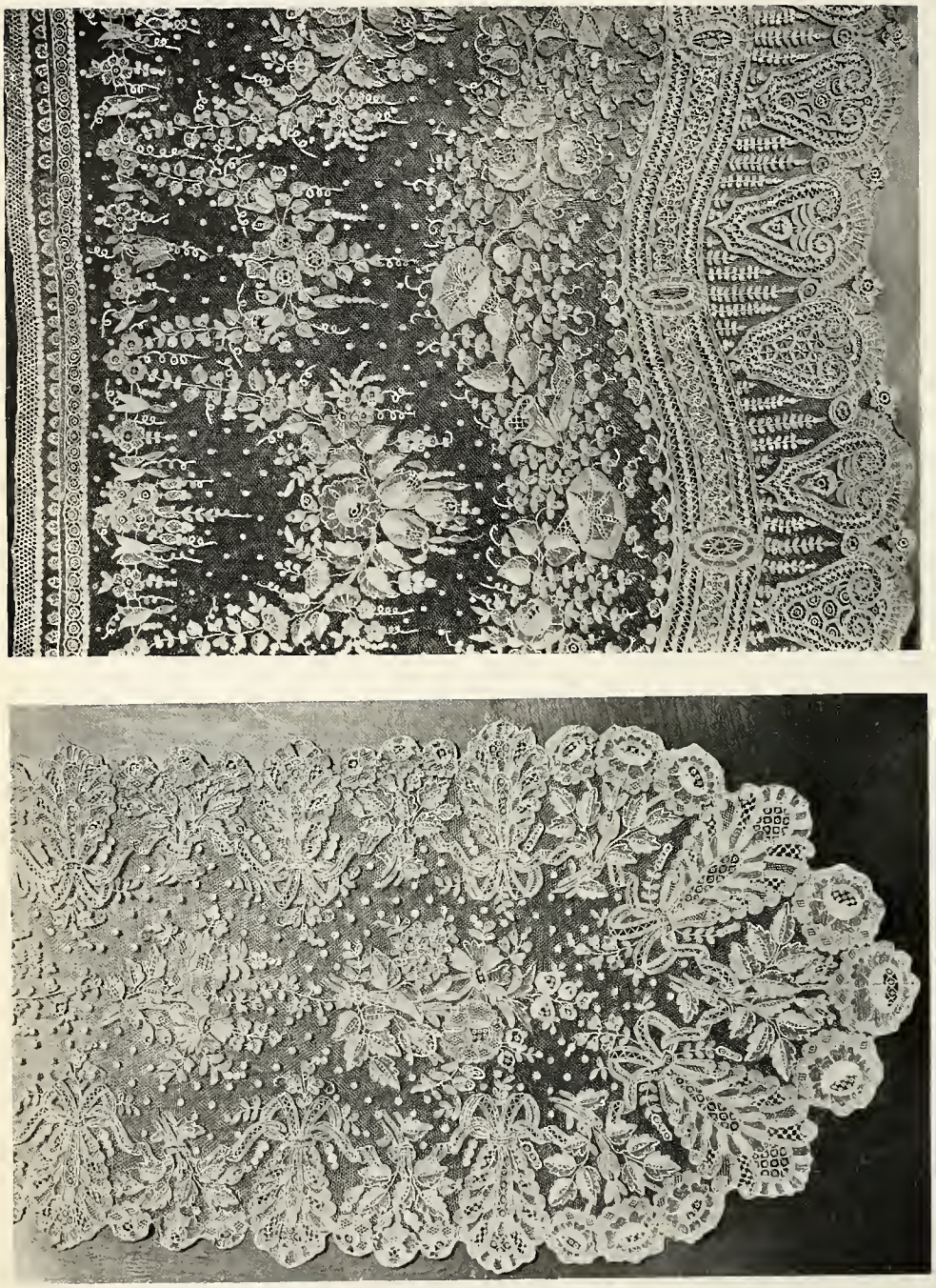
Through the active interest of Mrs. John Harrison, Mrs. Henry P. Borie has given the Pennsylvania Museum a superb Point d'Alençon set forming a complete "garniture" for a gown. The set consists of three broad flounces, measuring twelve yards, and narrower lace of the same rich pattern for the trimming of the bodice. This includes a "bertha" and sleeves and minor pieces.

The set is a princely gift. It belonged to the "corbeille de mariage" of a young Russian Princess—and is of exceptional richness and beauty, not only owing to the splendor of the design but because of the extreme fineness of the execution and the evenness throughout the mass of the needlework it represents.

DOLL. "HARRIET LANE"
Gift of Mrs. Thomas Charlton Henry

Mr. and Mrs. Borie happened to be in Paris when the set was thrown upon the market, and Mr. Borie purchased it as an offering to his wife. The latter now has presented it to the Museum "in memoriam" of him. Indeed, it is truly a Museum piece of rare beauty and value.

S. Y. S.



POINT D'ALENÇON SASH AND FLOUNCE
Part of Set given by Mrs. Henry P. Boric

NOTES

Special Exhibitions.—Plans are being made for holding several special exhibitions in the autumn, including one of tiles of all countries and periods and another of tapestries. A third exhibition which is in contemplation will be one of counterfeits and reproductions which will be of an educational nature. Due notice of these exhibitions will be given in the October Bulletin.

* * *

Colonial Relic.—A colonial stairway from the celebrated old mansion, Chalkley Hall, Frankford, has been procured for the Museum, through the kindness of Mrs. Edward Wetherill, the owner of the property, and will be properly installed in the near future.

SCHOOL NOTES

The sessions of the Art Department closed for the season of 1914–15, June 3d. The exhibition of work is considered the most professional in character yet shown as the result of any one year's efforts. Certain of the studies, pottery, wrought iron, and furniture, have been carried farther than ever before. Lace and needlework have been added to the practical features, and it is planned to develop several of the crafts the coming term, by having individuals especially competent in these subjects to devote their entire time to them. In this way a sufficient bulk of production will be effected to make an impression of the absolutely practical character of the work. This is already inaugurated by an arrangement with one of the graduates, Leon W. Corson, to devote the summer to sgraffito pottery and stoneware, in both of which he has shown himself an adept. He, last year, won the C. Burnham Squier foreign scholarship, and made studies of the old Italian ware while in Florence, at the museums, and in the various potteries where examples of it exist. Many of the most valuable of these are mere fragments, sufficient to furnish the elements of the design, and Mr. Corson has a considerable collection of these among his sketches. Mr. H. H. Battles, who has watched the development of ceramics at the School, from their inception, contemplates the permanent establishment of one or more of the particular types of ware as a commercial product.

A proposition to present the subject of posters and other forms of advertising in a large and comprehensive way, has been made by Mr. Carol Aronovici, and the suggestion has now taken a sufficiently definite form to plan its consummation in the autumn. The meetings and addresses would be at the School and the exhibit at some more central place, probably the pavilion in the City Hall courtyard. The men best qualified to speak on the subject of the art of advertising are ready to assist the movement, and it will decidedly further the efforts here to develop the practical side of illustration. One of the features will be the working exhibition of students of the School, during the

conference, when the designing and execution of advertisements in various forms and mediums will be carried on in the class rooms.

Mr. Henry C. Mercer entertained the students of interior decoration at his remarkable house at Doylestown, while they were on a visit to his tile works, and the Curtis Publishing Company arranged a special morning for them to inspect its building and decorations.

The exhibit sent by the School to the annual convention of the American Federation of Arts, which was held in Washington, May 12th, 13th and 14th, attracted much attention and very favorable comment. The exhibition is installed in the National Museum and is to remain open during the summer. The purpose of the exhibition is to show the progress of industrial art in America, rather than to trace or record the development of educational methods, and this School was the only one which was invited to send an exhibit. A feature of the convention that was a subject of much gratification, was the prominence given to industrial art among the subjects which were discussed at the meetings, and the unquestioning recognition of a frankly industrial purpose as the only safe guide in modern art education, which formed the underlying motive in most of the papers presented.

The commencement exercises were held at the Broad Street Theater on Thursday evening, June 3d; the graduating class numbered fifty-one, the largest, with one exception, in the history of the School. Certificates were awarded to two hundred and sixty students on the completion of partial courses. The commencement address was delivered by Philander P. Claxton, LL.D., U. S. Commissioner of Education, his subject being "The Place of Art in Democratic Education."

The third annual tour of the graduating classes of the Textile Department of the Pennsylvania Museum and School of Industrial Art, was the most successful of any of the three. The party composed of seventeen members, under the supervision of Director E. W. France and Richard E. Cox, of the faculty, spent the week following commencement touring the largest of the mill centers in New England, to study the problems incident to the handling of large establishments. Particular attention was paid to efficiency, economy of power transmission, character of help, location of mills with reference to the housing of labor and water power, besides the character of labor required for coarse, fine or novelty stuffs. They visited the largest textile mills of the country, located in Fall River, Mass.; Pawtucket, R. I.; Providence, R. I.; Olneyville, R. I.; Worcester, Mass.; Cherry Valley, Mass.; Ludlow, Mass.; Holyoke, Mass.; Springfield, Mass.; Chicopee, Mass.; Hartford, Conn.; and Middletown, Conn.

Altogether the trip was most instructive and left in the minds of the graduates the magnitude of the industry and the problems that have to be met to become successful leaders in the textile field.

ACCESSIONS

April—June, 1915

CLASS	OBJECT	HOW ACQUIRED
Arms and Armor	Cuban Machete and Malay Dagger and Sword	Lent by Mrs. Jones Wister.
Books	Autograph Album, Nierstein, Germany, 1805	Given by Mrs. Minnie C. Lauber.
	Autograph Album, Philadelphia, c. 1840	Given by Mr. Fenton Ross.
Ceramics	5 Pieces of Porcelain	Lent by Dr. Edwin A. Barber.
	Pair of Large Porcelain Vases, Made at the Berlin Porcelain Works, 1893	Given by the Field Museum of Natural History.
	Large Porcelain Centerpiece, Made by E. Gerard Dufrasseix & Co., Limoges, France	
	Porcelain Saucer, by Josiah Spode, England, c. 1810.	Given by Mrs. John Harrison.
	Pottery Bowl, Rakka, Mesopotamia, Thirteenth Century	Lent by Mr. John T. Morris.
	2 Pottery Ridge Tiles, Chinese, Ming Dynasty	By Purchase.
	Maiolica Water Jar, Granada, Spain, Eighteenth Century	
	3 Brown Pottery Dishes, Pennsylvania-German, c. 1830	
	2 So-Called Castleford Teapots, English, Early Nineteenth Century	
	Pottery Figure of Lion, Chinese, Ch'ien-Lung Period.	
	Pottery Figure of Quan-Yen, Chinese, Ming Dynasty.	
Furniture	Mahogany Shaving Mirror, American, c. 1800	Given by Mrs. Frederick Thurston Mason.
	Colonial Stairway from Chalkley Hall	Given by Mrs. Edward Wetherill.
	Chair, French, Empire Period	By Purchase.
Glass	12 Pieces of Glass	Lent by Dr. Edwin A. Barber.
	Glass Brooch with Intaglio Design, Old American	Given by Mrs. John Harrison.
	2 Cameo Carved Glass Vases, Chinese, Ch'ien-Lung Period	By Purchase.
Goldsmith's and Silversmith's Work	7 Silver Teaspoons, Old American	Given by Mrs. Hampton L. Carson.
	Silver Rose-Water Sprinkler, Syrian	Lent by Mrs. William H. Elliott.
	2 Pairs of Gold Ear-Rings and Gold Brooch	Given by Mr. J. Bunford Samuel.
	Silver Coffee-Pot, by Fras. Crump, London, England, 1764	Given by Mr. Charles Morton Smith.
	Silver Caster and Bottles, English, 1770	
	Pair of Silver Sugar Tongs and 4 Silver Teaspoons, Philadelphia, Eighteenth Century	By Purchase.
Metalwork	Collection of Nautical Instruments Added to Frishmuth Antiquarian Collection	Given by Mrs. William D. Frishmuth
	2 Fire Insurance Plates, Philadelphia, Nineteenth Century	Given by Mrs. John Harrison.
	Oyster Knife and Wafer Iron, Old American	Given by Mr. Charles Henry Hart.
	Iron Stand for Spools, Old American	Estate of Mrs. Amos Leland.
	Brass Door Knocker, Eagle Design, Old American	By Purchase.
Musical Instruments	Bronze and Lacquer Musical Instrument (Kagura-Suza), Japanese	Given by Mrs. William D. Frishmuth.
Textiles	White Muslin Cover, with Blue Printed Designs, Old American	Given by Mrs. Hampton L. Carson.
	Doll, Dressed in the Style of 1850	Given by Mrs. Thomas Charlton Henry.
	Old Silk Embroidered Linen Chasuble, from the Austrian Tyrol	Given by Miss Nina Lea.
	Silk Coverlet, Old Italian	By Purchase.
	Hooked Rag Rug, Old American	
Miscellaneous	Collection of 66 Snuff Bottles, Small Vases, etc., Chinese and Japanese	Lent by Mr. Moyer Fleisher.
	Tortoise-Shell Tea Caddy, Card Case, and Match Box, Old American	Given by Mrs. John Harrison.
	Picture Painted on Tortoise-Shell Disk and Tortoise-Shell Casket with Silver Mounts, Old Spanish	
	Tortoise-Shell Comb with Applied Gold Ornament, French	Estate of Mrs. Amos Leland.

MEMBERSHIP

The Trustees of the Pennsylvania Museum and School of Industrial Art desire the active co-operation of all public-spirited citizens who are known to be in sympathy with its educational work. All such persons are invited to become members.

CLASSIFICATION OF MEMBERS

Patron Members in Perpetuity—Those who contribute the sum of $5000 or more whether in money or objects for the Museum.

Fellowship Members in Perpetuity—Those who contribute $1000 at one time.

Life Members—Those who contribute the sum of $100 or more at one time.

Annual Members—Those who contribute not less than $10 yearly.

The contributions received from Patrons ($5000), and from Life Members ($100), are added to the permanent Endowment Fund. Contributions from Annual Members ($10) are used to the best advantage in the development of the Museum and the School.

ADVANTAGES OF MEMBERSHIP

All members are entitled to the following benefits:

The right to vote and transact business at the Annual Meeting.

Invitations to all general receptions and exhibitions held at the Museum and the School.

Free access to the Museum and School Libraries and admission to all lectures.

Also a copy of each of the following publications:

The Annual Report of the Corporation.

The Annual Circulars of the School of Applied Art and the Philadelphia Textile School.

The Art Handbooks and Art Primers, issued from time to time by the Museum (a printed list of publications will be mailed to any member on application).

The Illustrated Quarterly BULLETIN of the Museum.

A list of members is published each year in the Annual Report.

Applications for membership, and remittances should be sent to the Secretary, P. M. & S. I. A., Memorial Hall, Fairmount Park, Philadelphia, Pa.

HOURS OF ADMISSION

The Museum is open, free to the public, every day in the year.

Opening Hours:
- Mondays at 12 M.
- Other Week Days at 9.30 A. M.
- Sundays at 1 P. M.

Closing Hours:
- During the summer months, 5 P. M. (Sundays, 6 P. M.)
- During the winter months, a half hour before sunset.

CATALOGUES, HANDBOOKS, ETC.

(On sale at the South Entrance)

Handbook of the Museum	$0.25
A Brief History of the Bayeux Tapestry	.10
Cork Models of Windsor Castle, Tower of London, Westminster Abbey, Church of St. Peter, Rome	.10
The Great Seals of England	.25
Handbook of the Collection of Tulip Ware of the Pennsylvania-German Potters:	
Paper cover	1.00
Large paper edition, Cloth	5.00
Handbook of the Maiolica of Mexico:	
Paper cover	1.00
Flexible Art Canvas	2.00
Art Primer No. 3, Lead Glazed Pottery	.50
Art Primer No. 5, Tin Enameled Pottery	.50
Art Primer No. 6, Salt Glazed Stoneware	.50
Art Primer No. 9, Hard Paste Porcelain	.50
Art Primer No. 11, Artificial Soft Paste Porcelain	.50
Bulletin of the Pennsylvania Museum (quarterly), per annum	1.00

Friends of the Institution who desire to devise to it money should use the following:

Form of Bequest

I give and bequeath unto the Pennsylvania Museum and School of Industrial Art the sum of .....dollars for the use of the said Corporation.

.....

Witnesses.....

.....

Form of Devise of Real Estate

I give and devise unto the Pennsylvania Museum and School of Industrial Art, its successors and assigns, all that certain (**here insert a description of the property**) for the use of the said Corporation.

.....

Witnesses.....

.....

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